



LIBRARY OF THE
JOHN G. JOHNSON COLLECTION
CITY OF PHILADELPHIA



R^t Hon^{ble} Sir Robert Peel Bart^l
Whitehall Gardens.



CATALOGUE

OF THE

THE VALUABLE COLLECTION OF

WORKS

OF OLD MASTERS,

Formed during a long series of years on the Continent and in the Country and selected under favourable circumstances from different celebrated Galleries, chiefly during a Residence of several years in Italy, by

SIR GEORGE HAYTER,

PRINCIPAL PAINTER IN ORDINARY TO HER MAJESTY,

&c. &c.

Who is quitting his Residence in London for the Continent.

It will be found to include the celebrated subject of CORREGGIO, "L'HOMME SENSUEL;" the finished Picture from the *Guazzo in the Louvre*, and Companion to that unfinished in the *Palazzo Pamfili Doria at Rome*; two magnificent Specimens by REMBRANDT, one of them the PORTRAIT of SCHREVELEERIUS, the Translator of Homer; also capital Specimens of the following Great Masters:—

RAFFAELLE
PERUGINO
PARMEGIANO
SCHEDONE
BAROCCIO
VAN DYCK

VELASQUEZ
L. CARRACCI
ANN. CARRACCI
AG. CARRACCI
GUIDO
JORDAENS

G. POUSSIN
GUERCINO
TITIAN
TINTORETTO
P. VERONESE
SALVATOR ROSA

And a PORTRAIT of RALPH SHELDON, Esq., M.P. for Wilton, by Sir JOSHUA REYNOLDS;

Which will be Sold by Auction, by

MESSRS. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY the 3rd, 1845,

AT ONE O'CLOCK PRECISELY.

—O—

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE and MANSON'S Offices, 8, King Street, St. James's Square.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than One Shilling ; above Five Pounds Five Shillings ; and so on in proportion.
- III. The Purchasers to give in their Names and Place of Abode, and to pay down Five Shillings in the Pound, in Part of Payment, or the whole of the Purchase-Money, *if required* ; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within One Day from the Sale ; Messrs. Christie and Manson not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale ; and the money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale, shall be made good by the Defaulter at this Sale.

CATALOGUE.

—o—

On SATURDAY, MAY the 3rd, 1845,

AT ONE O'CLOCK PRECISELY.

—o—

ANT. SAPELLI.

1 COPY of LAWRENCE'S PORTRAIT of CANOVA, painted at
ROME

2 PONTE DELLA TRINITA in FLORENCE; and a *Guazzo sketch*
for part of a lunette

After SIR JOSHUA REYNOLDS

3 COLONEL COUSSMAKER

After VELASQUEZ.

4 A BOY READING

After VELASQUEZ.

5 STUDY from the CELEBRATED BOAR HUNT

After GUERCINO.

6 ST. CATHERINE PREPARED for MARTYRDOM

GEORGE DAY.

7 COPY of the DEAD CHRIST of *Agostino Carracci*

After A. DEL SARTO.

8 THE ASSUMPTION

After CORREGGIO.

9 VENUS DISARMING CUPID

After GUERCINO.

10 ST. GUILLAUME, DUKE of AQUITAINE, RECEIVING the
MONASTIC HABIT from the BISHOP ST. FELIX

EARLY GERMAN.

11 ECCE HOMO

C. CIGNANI.

12 DANAE and the SHOWER of GOLD

BRACKENBORG.

13 A TAVERN SCENE

GEORGE DAY.

14 CHIAR'-OSCURO (in imitation of alto-relievo), *from M.
Angelo's celebrated alto-relievo in the pedestal of his statue
at Florence*

P. PANNINI.

15 PAUL PREACHING at ATHENS

GIOVANNI DI SAN GIOVANNI.

16 A SMALL SPECIMEN of FRESCO—*from Florence*

VAN DYCK.

17 HEAD of ANN COUNTESS of MORTON

After P. VERONESE.

18 MARRIAGE at CANA

AN. CARRACCI.

19 STUDY from the NOTTE of CORREGIO—*brought from the house in which Carracci lived at Modena*

BRONZINO.

20 PORTRAIT of ONE of the MEDICI FAMILY, painted on porphyry—*from Florence*

GUERCINO.

21 ACIS and GALATEA—a cabinet specimen, painted on marble

J. JORDAENS.

22 The FLIGHT INTO EGYPT

PIETRO DELLA VECCHIA.

23 SAUL with the HEAD of GOLIATH

BENJ. WEST.

24 COPY from RUBENS' celebrated ALTARPIECE at ANTWERP—the Descent from the Cross, the Visitation, and the Circumcision

STOTHARD, R.A.

25 SCENE from BOCACCIO

STOTHARD, R.A.

- 26 A SLEEPING VENUS—from the original by Correggio in the possession of Joseph Parkes, Esq.

SIR JOSHUA REYNOLDS.

- 27 The MARQUIS of BUTE and the EARL of LIVERPOOL—a sketch for the original picture at Luton Hoo

SCHIAVONE.

- 28 The RETURN of the PRODIGAL—a sopra porta

OPIE.

- 29 PORTRAIT of JOHN CAWSE, Esq.

JACKSON, R.A.

- 30 PORTRAIT of ANTONIO CANOVA—*painted during his visit to London*

VAN DYCK.

- 31 A HAWKING PARTY—a sketch

VAN DYCK.

- 32 SKETCH from the CELEBRATED PICTURE of the CHARITY—from the collection of Sir Joshua Reynolds

DOMINICO FETI.

- 33 LA TURBANTINA—from the Palazzo Fava in Bologna

PAUL MOREELZE.

- 34 PORTRAIT of the WIFE of MICHAEL MIREVELDT

CHEV. BRIDAEI.

35 TWO HIGHLY-FINISHED BATTLE PIECES

SIR G. HAYTER.

36 BATH of DIANA—from *Ag. Carracci, in the Tanari
Palace, Bologna*

GUERCINO.

37 THE MAGDALEN

LANFRANCO.

38 TWO COLOSSAL HEADS—studies, *for his great fresco of
the Martyrdom of St. Andrew, in the church of St. Andrea
della Valle at Rome*

GUIDO RENI.

39 PORTRAIT of S. CARLO BORROMEO—from *the sacristy of
the church of San Domenico in Bologna*

SIR G. KNEILLER.

40 PORTRAIT of HIMSELF

FREDERICO BAROCCIO.

41 PORTRAIT of HIMSELF

PAOLO FARINATI.

42 PORTRAIT of HIMSELF

CIGOLI.

43 HEAD of the VIRGIN; *study for his celebrated picture of
the Assumption at Pisa*

SIMON VERELST.

44 A HEAD

LUDOVICO CARRACCI.

45 MATER DOLOROSA—*from Venice*

AGOSTINO CARRACCI.

46 ST. PETER in REPENTANCE—*from Florence*

GASPAR POUSSIN.

47 A LANDSCAPE, with figures

FREDERICO BAROCCIO.

48 The VISITATION of the VIRGIN—*chiar'-oscuro, study for the great picture at Florence, etched by the same master*

TINTORETTO.

49 The NATIVITY—*study from the picture on the ceiling of the Scuola di San Rocco at Venice*

BORGOGNONE.

50 A BATTLE—*a very spirited composition*

SALVATOR ROSA.

51 A BATTLE—*signed—from Florence*

JACQUES JORDAENS.

52 The PARABLE of the JUDGE and the IMPORTUNATE
WIDOW

ANDREA SCHEDONE.

- 53 ST. CHRISTOPHER—*an exquisite bijou, highly characteristic of this master's talent*

PALMA GIOVANE.

- 54 The FLAGELLATION—*painted on copper ; a most elaborate and highly-finished picture—from Venice*

GIORGIONE.

- 55 ST. JEROME in the DESERT—*painted with great vigour and impasto*

SIR JOSHUA REYNOLDS.

- 56 PORTRAIT of MACKLIN the ACTOR : on the reverse is a fine sketch, by the same master, of Macklin in King Lear

PALMA GIOVANE.

- 57 The BAPTISM of OUR SAVIOUR in the RIVER JORDAN ; *a luxuriant specimen of Venetian landscape background*

GUIDO.

- 58 ST. JEROME—*of cabinet size, but painted in the grand manner of his Doctors of the Church*

AGOSTINO CARRACCI.

- 59 DEAD CHRIST and MAGDALEN WEEPING

TINTORETTO.

- 60 PORTRAIT of a NOBLE VENETIAN

TITIAN.

- 61 CHILD and BOY—*from the Strozzi Palace in Florence*

ANGELO C. HAYTER.

- 62 BACCHUS and ARIADNE—*from the Titian*

SIR G. HAYTER.

- 63 MADONNA DELLA SCUDELLA—*after the Correggio at Parma*

SIR G. HAYTER, after P. VERONESE.

- 64 ALEXANDER VISITING the FAMILY of DARIUS—*from the celebrated picture, representing the Pisani family at Venice*

PARMEGIANO.

- 65 ST. JOHN the EVANGELIST—*a celebrated specimen of this elegant master*

P. PERUGINO.

- 66 MADONNA and CHILD—*Painted for Messer Giorgio Vasari Fiorenzuola, A.D. 1523; from Florence.*

CARLO DOLCE.

- 67 PORTRAIT of a PAGE bearing the ARMS of the MEDICI FAMILY—*from Florence*

RAFFAELLE.

- 68 STUDY for the HEAD of ST. PETER in the cartoon of the HEALING the LAME in the BEAUTIFUL GATE of the TEMPLE—*brought from Spain by the late Lord St. Helens*

L. CARRACCI.

69 The CREATION of LIGHT—*a grand design*

RUBENS.

70 PORTRAIT—*painted in Spain*

SIR JOSHUA REYNOLDS.

71 PORTRAIT of RALPH SHELDON, Esq., M.P. for Wilton

TITIAN.

72 SKETCH for the PICTURE of the ANNUNCIATION in the
Church of SANTA MARIA MAGGIORE at VENICE—*from the
sacristy of that church*

SALVATOR ROSA.

73 A LANDSCAPE and FIGURE—*from Florence*

VELASQUEZ.

74 PORTRAIT of POPE INNOCENT VIII.—*from the Palazzo
Doria*

GUERCINO.

75 The WOMAN TAKEN IN ADULTERY—*from Florence*

REMBRANDT.

76 ST. SIMON—*a glorious effort of the pencil of this great
master*

GUIDO RENI.

- 77 PORTRAIT of a LADY as a SIBYL—from *Florence—in his first manner ; remarkable for the visible penitenti for the right hand*

PAOLO VERONESE.

- 78 ST. CECILIA—from the *Palazzo Delfino in Venice*

SCHEDONE.

- 79 APOLLO and MARSYAS—*displaying great power of drawing, and vigour of painting*

SALVATOR ROSA.

- 80 The ISLAND of CAPRI—from the bay of Puzzuoli near Naples
—a marine subject, with figures

ANNABALE CARRACCI.

- 81 ST. CHRISTOPHER—*taken from Seville, by Marechal Comte Sebastiani, from whose collection it passed to that of Cardinal Fesch. The grand forms of this colossal figure presents ample evidence of this great master's devotion to the antique*

REMBRANDT.

- 82 PORTRAIT of CORNELIUS VON SCHREVELLIER (Schrevellius) Translator of Homer. *This classical subject displays more mental genius and depth of feeling than is usually found in the portraits of this great master. The attitude is highly meditative, and the Scholars' Epic Task is indicated by the sarcophagus and huge naked sword displayed in the background. From the collection of Count Carlo Marescalchi in Bologna*

ANTONIO ALLEGRI DA CORREGGIO.

- 83 The subject represented is human nature suffering from the effects of a sensual life, bound by evil habits, and tormented by remorse of conscience. "Icon hominis mollis, quem mulcet voluptas, ligat prava consuetudo, cruciat Synderesis." It is the companion to the well-known unfinished picture in the Palazzo Doria Pamfili, called "La Virtù Coronata della Gloria," both which subjects were engraved by Picart, 1676, from the Guazzo studies which are in the Louvre. They are mentioned in the life of Correggio, by Georgio Vasari—"Vite dei Pittori. *Milan* Edition. Octavo, 1809. *Vide* Vol. VII. pages 160 and 173.

FINIS.





